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- 5 shows whether it was a cash sale,
- 6 or a charge sale,
- 7 money received on account,
- 8 or money paid out on account,
- 9 or whether the drawer was opened to make change,
- 10 shows the amount put in each time the drawer was opened,
- 11 or the amount taken out,
- 12 shows how much ought to be in the drawer,
- 13 how much you owe,
- 14 how much is owed to you,
- 15 the whole day's business balanced ready for you to go home.

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Before you make any change in your methods—before you make any decision—

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Say how many clerks you have, what business you are in, and the method you are using now trying to keep track of your money.

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New York City



Optimism—With a String



WE are going to publish an article on Optimism. We hope it will be in our next number. But inasmuch as it is being written by a real optimist,—who hasn't finished it at this moment,—perhaps it will not be ready in time for next week. Wherefore, it isn't wise to say brilliant and illuminating things about what it ought to be. We

believe in optimism—with certain reservations. When the attempt is made to pin it down with calendar and clock, optimism is likely to be resentful. Your optimist is certain that it will win out all right in the end, and be much finer than we hoped for; but he balks on fixing the date.

PROPOSING AS A FINE ART" is surely a triumph of optimism over pessimism, and of course over a blue funk as well. This particularly clever article is written by Edith Lane Miller, that remarkably bright young woman who started the series on "Why I Have Never Married," which aroused wider and deeper interest than anything we have published in a long time. The dissertation on proposing shows the same keen insight, the gift of satire and characterization, that distinguished Miss Miller's first article.

THERE are in New York city alone nearly seven hundred thousand Hebrews, many of whom cling to the ancient customs and beliefs that stand out in dramatic contrast with their modern surroundings. The struggle to adjust the old with the new is shown in the story, "The Return of Esther," by Max Marcin, which is not only a delightful story in itself, but is far more interesting because of the historical background, commonly called local color. He shows the austere virtues of the people, their lofty poetry, which shine in curious contrast with their commercial instincts. It is the kind of tale that can be described as illuminating.

ASTRO the Seer is not called upon, for once in his brilliant fictional career, to draw upon his occult knowledge in solving the mystery of "Van Asten's Visitor." He employs only that rarest of most familiar things, commonsense. By the way, when you have plenty of time, please try to define commonsense accurately and definitely. You may find it a little difficult.

THERE is no life so hard, so exacting, yet so fascinating, as that of the traveling showman. Emmet C. King, himself an actor, now in "Mary Jane's Pa," has written a tale, "The Sawdust Tragedian," full of rollicking humor, whose carefully hidden pathos crops out despite the effort to conceal it. You know, perhaps, that there are players who devote practically their whole lives to appearing in "Uncle Tom's Cabin" and are known as "Tommers." Their regular salary is "fifteen and cakes," meaning that they get fifteen dollars a week and their board. This tale is about an ambitious actor who wanted to escape from the "Tommers."

THE SILENT BARRIER" leads up to a point where Bower and the old guide Stampa go up the mountain together; and one can feel the impending tragedy with those two alone.

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